

FOR ENTRY FORM, SEE INSIDE BACK COVER.

1930-31.**



ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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Licentiateship Examination

SYLLABUS

(I.) *September*, 1930.

(II.) *December*, 1930—*January*, 1931.

(III.) *April*, 1931.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

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1930-1931.

THE EXAMINATION
FOR THE
Diploma of Licentiate
OF THE
Royal Academy of Music

is held three times a year, and is open to
MUSICAL COMPOSERS, CONDUCTORS,
PERFORMERS AND TEACHERS.

N.B.—Candidates are requested to observe that the questions hitherto divided between the Paper work and the *vivâ voce* have been redistributed. This change of detail will not affect the scope and standard of the Examination.

1. Candidates who satisfy the Examiners in this examination in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director, and have their names publicly announced. The Licentiate Diploma certifies that the recipient is competent to begin practising the *specified branch* for which the Diploma is granted. The Diploma also states whether such competency be as a composer, conductor, performer, or teacher.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been submitted to the Board of Directors at their meetings held in October, March or June, be sent to the home addresses given by the Candidates on their forms of entry.

2. The Examination takes place three times a year—in April, September and December/January (see time-table, p. 10), and is conducted by Boards of three experts selected from the Academy Professorial Staff.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the December/January period on giving notice to the Secretary of their wish to do so not later than July 20th, but Candidates CANNOT BE TRANSFERRED from December/January or April to the following April or September Examination, except in very special circumstances. The earliest possible notice of a desire to transfer should be given.

4. Full information as to Fees, final dates for Entry, and dates of the Examinations will be found by referring to the schedule on p. 10.

5. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, when notification of such verified by a medical certificate, has been received by the Secretary *at least three clear days* before the time appointed for examination. The earliest possible notice should be given. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

6. Candidates must accept the dates and times appointed. This scheduled time may **ONLY** be changed, provided (a) it is possible under the official arrangements, (b) that a special fee of 10s. 6d. is forwarded with the application, and (c) that the application is made in writing at least seven clear days before the time originally appointed.

7. No Candidate under eighteen years of age will be permitted to enter for the examination as a Teacher. This age limit will be reckoned, for each period, up to the last possible day of entry (with late fee) stated in this syllabus.

8. Candidates are advised to observe with care the requirements stated in connection with each Subject of Examination, as the presentation of a wrong piece, or failure to fulfil any of the essential conditions of their entry, will render them liable to disqualification.

9. The Academy reserves to itself the power to refuse any entry for the Licentiate Examination at its discretion.

10. Candidates desiring to be examined in two Subjects, or in the Teachers' and Performers' class of the same Subject, must pay the full fee in each subject or class.

Candidates entering for the two classes of Teacher and Performer in the same subject and in the same year, must undergo two examinations, and submit different selections of works at each examination.

11. Candidates who have satisfied the Examiners in either class—Teacher or Performer—of any subject will be eligible as Candidates in the other class of the same subject at a subsequent examination.

12. In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch, viz., (i) Practical; (ii) Paper Work; (iii) Aural Tests, of the Subjects in which they are examined.

PRACTICAL EXAMINATION.

13. The Practical Examination will last about thirty minutes and candidates must attend at the times appointed.

Candidates must be prepared to perform, if required, the whole of the selection submitted, but the Examiners may arrive at their decision without hearing the entire works.

14. In their answers to questions and in the performance of their selected works, Candidates are not required to follow any particular system or method.

AURAL TESTS.

15. All Candidates, with the exception of those in Musical Composition,* Aural Training,* Voice Culture* and Elocution, will be required to pass Aural Tests, in accordance with the following scheme :—

The Examiner will play on the Pianoforte not more than three times, each of the following tests; the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

(a) To recognise major, minor, and diminished triads and their inversions, and the augmented triad in root position; to hum, sing or play, and also to name, any note of these chords.

N.B.—In all cases the chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad has been named by the examiner.

(b) To hum, sing, or play (from memory) a short musical phrase, and to name the notes of any portion of the passage after the keynote has been played.

(c) To hum, sing, or play (from memory) the upper or the lower part of a short two part passage.

(d) To clap or tap a short rhythmical passage of reasonable difficulty; to name the note-lengths or rests of any portion thereof and to describe the time.

(e) To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—The final chord in every cadence will be played in root position.

The Maximum Marks obtainable in this Branch are 100. 75 marks required to pass.

* Candidates in these subjects have special Aural Tests, see pp. 12, 13, 35 and 37.

The Tests may be taken on the day of the Practical Examination, on the day preceding it, or on the day following it.

The Examination in these Tests will be held daily from 10 a.m. to 1.30 p.m., and from 3 to 6 p.m. Candidates can book a time on first arrival.

PAPER WORK.

16. (a) *General Musicianship*.—All Candidates (except in Subjects I., Harmony; VIII., Conducting; and XI., Elocution are required to work this paper, which will embrace questions on Rudiments of Music, Harmony and Musical Form.

(b) *Special Harmony*.—Candidates in Subjects I. (Harmony, Counterpoint and Composition) and VIII. (Conducting) are required to work special Papers in Harmony.

(c) *Elocution and Physiology of the Voice*.—Only Candidates in Subject XI. (Elocution) are required to work this paper.

17. Candidates have the option of working the above Papers (a) and (c) on the day of the practical examination, on the day preceding it, or on the day following it. The whole examination must be completed within these three days.

In Subjects I. and VIII. Paper (b) must be worked on the day previous to the practical examination.

There will be two periods of Paper Work examination daily, starting at 10 a.m., and at 2.30 p.m. Three hours will be allowed for working each paper. Provided the necessary accommodation is available, Candidates may attend either the morning or the afternoon period **without notifying which they select**.

The maximum marks obtainable in this Branch are 100. 75 marks required to pass.

18. Any Candidate entering after Easter, 1929, who passes only in a part or parts of the Examination (Practical, Paper Work, Aural Tests) may complete the examination by passing the part or parts in which he has failed within a period of three years from the date of his first examination, on payment of the appropriate fee. After the expiration of this period of three years, the Candidate must re-enter for the whole examination.

19. Until and including the Easter Examination, 1932, Candidates who have passed any portion of their examination up to Easter, 1929, will be exempted from re-examination in such portion. Those who passed their Practical Examination between September, 1912, and Easter, 1929, inclusive, will be required (if re-entering for

Paper Work) to work a Paper of a similar character to that in which they were unsuccessful. Those who passed in Aural Tests only, must comply with the remainder of the requirements stated in the Syllabus current at the time of their re-entry. Candidates entering for the practical portion must comply with the whole of the requirements for the practical portion as set forth in the current syllabus.

Any claim for exemption must be made on the entry form. Exemption may only be claimed by those who worked their papers since September, 1912.

Existing Licentiates of the Royal Academy of Music who enter for a new Subject or Class must take all portions of the examination according to the current syllabus.

20. The results of the Practical and Paper Work portions of the examination are posted to Candidates about a fortnight after the date of the practical examination.

21. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Warden, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the results communicated to them.

22. On payment of an enquiry fee of two shillings and sixpence Candidates will be supplied with a detailed statement of the marks awarded to them in the practical branch of their examination and the total number only in the case of Paper Work. This statement will be supplied only to Candidates. To those entering for Paper Work only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination period.

EXAMINATION PAPERS.

23. Examination Papers set in former years may be purchased at the Academy, and a list of papers on sale will be supplied on application to the Secretary.

All orders for papers must be accompanied by a remittance to cover cost. In the event of papers quoted being out of print cash will be refunded.

Papers supplied to order cannot be exchanged.

L.R.A.M. WITH HONOURS.

Candidates who are successful in the L.R.A.M. Examinations in Pianoforte, Singing, Violin, Viola, 'Cello or Elocution, and who also obtain (for the same subject) the Special Diploma in the Teaching of Music awarded in connection with the Teachers' Training Course in the Royal Academy of Music, are entitled to describe themselves as L.R.A.M. (Honours).

DETAILS OF L.R.A.M. EXAMINATION 1930-1931.

Period.	Place Held.	Approximate Dates for Examinations.	Last Day for Normal Entry.	Entry with Special Late Fee.
SEPTEMBER.	R.A.M. only (for all Subjects).	Early in September.	June 30th. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between July 1st and 12th, Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.
DECEMBER/JANUARY.	R.A.M. (for all subjects). N.B.—In this period Pianists have the option of taking the Examination in Glasgow.* This option does NOT apply in other subjects.	Last two weeks in December and first week in January. Candidates in Singing, Piano and Violin may express a preference for examination before or after Christmas, but dates allotted must be accepted.	Oct. 31st. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between November 1st and 12th, Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.
APRIL.	R.A.M. (for all subjects). In this period Pianists have the option of taking the Examination in Glasgow.* This option does NOT apply in other subjects.	During a part of April.	Feb. 14th. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between February 1st and 28th, Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.

N.B.—Entry implies that each Candidate accepts the conditions of the current syllabus, and also all the examination arrangements made.

FEES.

For the Whole Examination (in London) £5 5 0

For Re-examination.

For the Practical part only
 " " and Paper Work only } £5 5 0
 " " and Aural Tests only }
 " " and Aural Tests only }
 * The fees for Candidates taking the Examination in Glasgow are £6 6s. for the whole Examination or practical part thereof £1 11s. 6d. for Paper Work or Aural Tests.

... .. £1 1 0
 £1 1 0
 £5 5 0

For the Paper Work only (per paper) £1 1 0
 " " Aural Tests only £1 1 0
 " " Aural Tests only £1 1 0

SUBJECT I.

HARMONY, COUNTERPOINT AND COMPOSITION.

In this subject Teachers and Composers have separate examinations. Candidates may enter for either of these or for both; in the latter case they pay double entrance fees and undergo two examinations.

TEACHERS' EXAMINATION.

Candidates will be required :—

1.—To submit, on entering their names, a Thesis on one of the following subjects :—

- (a) The Romantic movement in Music during the earlier part of the Nineteenth Century.
- (b) The rise of the "Lied" or Art-song.
- (c) Programme Music.

N.B.—Each Candidate must certify that the Thesis is his or her own unaided work. Any Candidate whose Thesis has received pass marks, but who fails in any other part of the examination may enter again (at a subsequent period, subject to the conditions in par. 18, page 8) without submitting a second Thesis.

2.—To attend a *Vivâ voce* examination, at which they will be expected :—

- (a) To answer questions upon the compass and capabilities of voices and instruments;
- (b) To answer questions upon the history of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Overture "Die Meistersinger" (Full Score), Wagner.
- (c) To play from vocal score (including the use of the C clef for Alto and Tenor voices), and from figured or unfigured bass;
- (d) To harmonise a melody at the pianoforte, and similarly to complete an unfinished musical sentence, and to modulate between specified keys.
- (e) To answer questions upon the teaching of Harmony, Counterpoint and Musical Form (including the criticising of exercises at the Pianoforte).

3.—To work a paper in Harmony and Counterpoint (vocal and instrumental).

The paper may include (*inter alia*) the harmonisation of a moderately difficult melody (for voices, strings or pianoforte); a test in double (or invertible) counterpoint in the 8ve or 15th; the writing of a Canon and a portion of a Fugue.

The Tests in Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in five parts.

HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

4.—To attend an Aural Examination at which they will be expected :—

(a) To write from dictation : (i.) A short melody of moderate difficulty ; (ii.) a test in two melodic parts ; (iii.) a short passage of four-part harmony consisting of triads, dominant sevenths and ninths (with their inversions), and simple unessential notes ; (iv.) examples of modulation.

(b) To identify short extracts from well-known standard musical works, played by the examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

The Maximum marks obtainable in this examination are allotted as follows :—

(a) Thesis	...	...	...	...	...	...	100
(b) <i>Vivâ Voce</i>	...	...	...	...	...	...	100
(c) Harmony and Counterpoint Paper	...	...	...	...	...	...	100
(d) Aural Examination	...	...	...	...	...	...	100

75 marks required in each section to pass.

COMPOSERS' EXAMINATION.

Candidates will be required :—

1.—To submit, on entering their names, a composition consisting of a piece of reasonable extent, written either for voices or for instruments (or for both), such as the writer shall consider to afford a fair sample of his or her musical invention and technical powers.

N.B.—Each Candidate must certify that the composition is his or her own unaided work. Any candidate whose composition has received pass marks but who fails in any other part of the examination, may enter again (at a subsequent period, subject to the conditions in par. 18, page 8) without submitting a second composition.

2.—To attend a *vivâ voce* examination, at which they will be expected :—

(a) To answer questions upon the compass and capabilities of voices and instruments ;

(b) To answer questions upon the history of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Overture "Die Meistersinger" (Full Score), Wagner.

(c) To play from vocal score (including the use of the C clef) for Alto and Tenor Voices, and from figured or unfigured Bass ;

(d) To harmonise a melody at the pianoforte and similarly to complete an unfinished musical sentence, and to modulate between specified keys.

HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

- 3.—To work a paper in Harmony and Counterpoint (vocal and instrumental) and in Orchestration.

This paper may include (*inter alia*) the setting of a stanza of poetry for a solo voice with pianoforte accompaniment or for unaccompanied vocal quartet, the Orchestration of a given passage, and the writing of the whole or a portion of a Fugue.

The Tests in Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in five parts.

- 4.—To attend an Aural Examination at which they will be expected :—

(a) To write from dictation : (i.) A short melody of moderate difficulty ; (ii.) a test in two melodic parts ; (iii.) a short passage of four-part harmony consisting of triads, dominant sevenths and ninths (with their inversions), and simple unessential notes ; (iv.) examples of modulation.

(b) To identify short extracts from well-known standard musical works, played by the examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

The Maximum marks obtainable in this examination are allotted as follows :—

(a) Composition	...	...	...	...	...	...	100
(b) <i>Vivâ voce</i>	...	...	...	...	...	...	100
(c) Harmony and Counterpoint Paper	...	...	...	...	...	...	100
(d) Aural Examination	...	...	...	...	...	...	100

75 marks required in each section to pass.

SUBJECT II.

SINGING.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

Special Braille tests are provided for blind candidates.

Candidates are required to provide their own accompanists.

The examiners are instructed to accept only the pieces mentioned in the current syllabus. The lists in one class of voice must be adhered to. The selected pieces may be transposed a semi-tone or a tone higher or lower.

The examiners have the option of hearing the whole or any portion of the pieces chosen.

The pitch used in this examination is the New Philharmonic $c' = 522$.

SINGING.—*Continued.*

TEACHERS' EXAMINATION.

The result of the Teachers' examination will depend not so much on quality and power of voice, as on style and phrasing, and general knowledge of the subject.

Candidates will be required :—

- 1.—To give a demonstration lesson on a song chosen by the examiners, a copy of which will be handed to the candidate forty minutes before the examination.
- 2.—To answer questions on :—
 - (a) Breathing, Registers, Classification and Compass of Voices.
 - (b) Technical studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
 - (c) Faults in voice-production most commonly met with (giving practical illustrations for correcting the same).
 - (d) Distinct and correct pronunciation and diction.
 - (e) Interpretation and the technique of Expression.
 - (f) The characteristics and interpretation of Recitative of various periods, and knowledge of standard vocal works.
 - (g) The organs employed in Singing, and their respective functions in the production and use of the Voice.
- 3.—To Sing (a) a Recitative ; (b) a portion of a Cantabile Movement ; (c) a portion of a florid movement ; all of these must be selected by themselves from the lists on pp. 16 and 17, but need not be one from each list.
- 4.—To sing at sight a simple air without accompaniment, to a vowel sound or Sol-fa. (Special Braille Tests are provided for Blind Candidates).
- 5.—To attend the Aural Tests examination, as specified on p. 7.
- 6.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Performance of Vocal Pieces	...	...	...	8
Breathing, Technical Exercises for development of Voice	...	...	...	
Production	...	...	...	12
Correction of Faults, Knowledge of Vocal Organs and their	...	...	...	
respective Functions	...	...	...	10
Demonstration Lesson	...	...	...	12
Pronunciation and Diction	...	...	...	10
Interpretation and Technique of Expression	...	...	...	12
Teaching of Recitatives	...	...	...	8
Knowledge of Vocal Works	...	...	...	8
Singing at Sight	...	...	...	8
General Impression	...	...	...	12
Total				100

75 marks required to pass.

SINGING—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required :—

- 1.—To sing Diatonic and Chromatic Studies, copies of which will be given to candidates on entering their names, or may be purchased at the Academy at any time (price 1s.).
 - 2.—To sing three pieces, one from each list for their respective voices, and sing such of them or any portion of them as the Examiners may select; one of them at least being sung in English.
- One piece must be sung from memory.
- 3.—To sing the Recitative attached to the Aria which they choose; if there is no Recitative so attached, another recitative from the list must be chosen.
 - 4.—To sing at sight a simple air without accompaniment to a vowel sound or Sol-fa. (Special Braille Tests are provided for Blind Candidates.)
 - 5.—To attend the Aural Tests Examination as specified on p. 7.
 - 6.—To work the paper in General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Quality and Volume	...	...	...	...	8
Production, including Breath Control and Blending of Registers	...	...	...	...	12
Correctness of Intonation	...	...	...	...	8
Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	...	...	...	...	8
Distinctness and Correctness of Pronunciation	...	...	...	...	8
Phrasing, Expression and Variety of Tone	...	...	...	...	8
Accuracy, Rhythm, Time and Accent	...	...	...	...	8
Recitative	...	...	...	...	8
Interpretation	...	...	...	...	12
Singing at Sight	...	...	...	...	8
General Impression	...	...	...	...	12
Total					100

75 marks required to pass.

SINGING—Continued.

SOPRANO and MEZZO-SOPRANO.

LIST A.

- AIR. "No, no, I'll take no less" in D (Semele) (Novello) *Handel*
 AIR. "Praise God! the year is nearly ended" in A minor
 (Augener) ... *Bach*
 RECIT. "O King of Kings" } in B flat (Esther, 2nd Version)
 AIR. "Alleluia" } Ed. by W. Ford (Boosey) ... *Handel*
 RECIT. "Hence, every pang" } in A (Susanna)
 AIR. "Guilt trembling spoke my doom" } (Novello,) ... *Handel*
 published separately
 RECIT. "Aye, be it so!" }
 AIR. "Mighty Love now calls to arm" } in E (Alexander Balus) *Handel*
 (Standard Songs, No. 56 International Music Co.)
 AIR. "My Heart rejoiceth" in D (Magnificat) (Paterson)... *Bach*

LIST B.

- AIR. "Ah! lo so" in G minor (Il Flauto magico)... *Mozart*
 (Standard Songs, No. 54 International Music Co.)
 AIR. "Gath'ring berries" in E (Snow-Maiden)
 (Bessel) ... *Rimsky-Korsakov*
 RECIT. & AIR de Lia, in B minor (L'Enfant prodigue) (Durand) *Debussy*
 AIR. "Si. Mi chiamano Mimi" in D (La Bohème) (Ricordi) *Puccini*
 "From Monte Pincio" in G flat, Op. 39, No. 1 (Peters) *Grieg*
 "The dreary Steppe" in B minor, Op. 5, No. 1 (Chester)† *A. Grechaninov*

LIST C.

- "Ich schwebe" (A Farewell) in A, Op. 48, No. 2
 (Fürstner) ... *R. Strauss*
 "Willow, Willow" in E minor (English Lyrics, Set I)
 (Novello) ... *Parry*
 "Summer Night" in C sharp minor (Curwen) *Armstrong Gibbs*
 "Lane o' the Thrushes" in E (Boosey) ... *Hamilton Harty*
 "Gavotte" in G (Oxford Univ. Press) ... *H. Howells*
 "Shieling Song" in F (Chester) ... *Arnold Bax*

CONTRALTO and MEZZO-CONTRALTO.

LIST A.

- RECIT. "O change beyond report" (Samson) (Novello) ... *Handel*
 published separately
 AIR. "He hath filled the hungry" in D (Magnificat) (Novello) *Bach*
 AIR. "Fall asleep, ye cares and troubles" in A (Augener) *Bach*
 AIR. "Furibondo spira il vento!" in E minor ... *Handel*
 (Standard Songs No. 21 International Music Co.)
 RECIT. "Eccomi alfine" (Once more behold me) in E }
 AIR. "Ah! quel giorno" (Ah! that Day) } ... *Rossini*
 (Standard Operatic Songs No. 24, International Music Co.)

LIST B.

- "Absence" in E flat (Schott) ... *Berlioz*
 "The Novice" in D minor, Op. 43, No. 1† ... *Schubert*
 (Oxford Univ. Press).
 "Autumn Storms" in D minor (Peters) ... *Grieg*
 "Wonder" (Sehnsucht) in B minor (Oxford Univ. Press) *Schubert*

LIST C.

- "Sleep" in D flat (English Lyrics, Set 7) (Novello)... *Parry*
 "Spring is at the Door" in D, Op. 18, No. 4 (Elkin) *Roger Quilter*
 "The West Wind" in E (Augener) ... *D. M. Stewart*
 "Die Nacht" (The Night) in B flat, Op. 10, No. 3
 (Universal Ed.) ... *R. Strauss*

† Can be obtained in Braille from the National Institute for the Blind, 224,
 Great Portland Street, London, W.1.

SINGING—*Continued.*

MALE ALTO.

A list for this voice will be forwarded to candidates on application.

TENOR.

LIST A.

- RECIT. "Give the vengeance due" } in D minor (Alexander's Feast)
 AIR. "The Princes applaud" } Ed. by W. Ford (Boosey) ... *Handel*
 RECIT. "Stay, Shepherd, stay" } (Acis and Galatea)
 AIR. "Shepherd, what art thou pursuing?" } (Novello) ... *Handel*

LIST B.

- AIR. Siegmund's Love Song "Winter storms have waned,"† *Wagner*
 (Die Walküre, Vocal Album, No. 4542) (Breitkopf and Härtel)
 AIR. "Adelaide" in B flat, Op. 46 (Chappell)† ... *Beethoven*
 AIR. "Flower Song" in D flat (Carmen) (Metzler)† ... *Bizet*

LIST C.

- "But Yesterday . . ." in C (J. Williams) ... *Greville Cooke*
 "The Isles of the Sea" in F (Elkin) ... *Granville Bantock*
 "The Enchanted Fiddle" in D (Chester) ... *Arnold Bax*

BARITONE and BASS.

LIST A.

- RECIT. "You hoped to call in vain" } in E flat (Time and Truth)
 AIR. "False, destructive ways of pleasure" } Ed. by W. Ford (Boosey) *Handel*
 AIR. "Mighty Lord, and King all glorious" (Christmas Oratorio)
 (Novello) ... *Bach*
 RECIT. "Great Prince, thy resolution's just" } in C (Solomon) Ed. by
 AIR. "Thrice blest that wise discerning King" } W. Ford (Boosey) *Handel*

LIST B.

- "Woo thou thy snowflake" in G flat (Ivanhoe) (Chappell)† *Sullivan*
 MONOLOGUE (Hans Sachs) "Was duftet doch der Flieder"
 (Meistersinger) (Schott) ... *Wagner*
 MONOLOGUE of Boris "I have attained to power" (Boris Godunow)
 (Bessel) ... *Moussorgsky*

LIST C.

- "So I return'd" in G minor (No. 2, of Four Serious Songs,
 Op. 121) (Simrock) ... *Brahms*
 "Schlagende Herzen" (Longing Hearts) in D, Op. 29,
 No. 2 (Universal Ed.) ... *R. Strauss*
 "Bonnie Jeannie Gordon" in A (J. Williams) ... *A. C. Mackenzie*
 "The Windmill" in E minor (Oxford Univ. Press) ... *Colin Taylor*

SUBJECT III.

PIANOFORTE.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

PIANOFORTE.—*Continued.*

No particular method or school of performance is favoured, provided the results are satisfactory. Musical intelligence and initiative are the essentials.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

TEACHERS' EXAMINATION.

Candidates for this examination will be expected to reach a satisfactory standard of playing.

They will be required :—

- 1.—To play the whole or portions of a piece of their own selection from each of the three lists on p. 20 (three pieces in all).
- 2.—To play from memory all or any of the following scales and arpeggios as may be selected by the Examiners :—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor and chromatic scales (minor thirds only) in double thirds in similar motion.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same position of the chord.

All the scales and arpeggios, as above stated, must be played with legato and staccato touch; either finger or hand (wrist) staccato will be accepted: four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion must begin on the lowest notes, and those in contrary motion with the hands at their closest position.

PIANOFORTE.—*Continued.*

3.—(a) To show their MUSICAL INTELLIGENCE AND INITIATIVE by playing a short piece previously unknown to them.

(b) To indicate the fingering of typical passages selected by the Examiners and, if required, to answer questions on the principles exemplified.

N.B.—Candidates will be given the opportunity of studying these tests during the 45 minutes preceding their practical examination. Test (a) replaces the sight-reading test hitherto required.

4.—To explain as to a pupil, the chief facts concerning the mechanism of the Pianoforte, and how such mechanism is concerned in the production of Sound (Volume, Quality, Duration, etc.).

5.—To explain the various physical conditions and the control of the Arm, Hand and Fingers in playing.

6.—To explain the various elements of Interpretation and detect inaccuracies.

7.—To answer questions (a) on the training of pupils, (b) on methods of practice, and (c) the choice of music for various stages of a pupil's development.

N.B.—The questions under the foregoing sections 4, 5, 6 and 7 will be upon the piece set for Musical Intelligence and Initiative and the three pieces presented by the Candidate.

8.—To attend the Aural Tests Examination specified on p. 7.

9.—To work the paper on General Musicianship, see page 8.

Blind Candidates.

Those acquainted with "Braille" will be permitted to study test 3 (Pars. (a) and (b)) at a sounding Pianoforte for one hour before their Practical examination.

Those NOT acquainted with "Braille" will be required to fulfil all the conditions set forth in their respective class, except that in lieu of the test in Musical Perception and Initiative they will be required to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	12
" B	...	...	...	...	...	...	...	20
" C	...	...	...	...	...	...	...	8
Scales and Arpeggios	...	...	...	...	...	...	...	8
Musical Perception as exhibited in Test 3 (a)	...	...	...	...	...	...	...	16
Fingering Typical Passages	...	...	...	...	...	...	...	8
Questions	...	...	...	...	...	...	...	16
General Impression	...	...	...	...	...	...	...	12

75 marks required to pass.

Total 100

PIANOFORTE.—*Continued.*

LIST A.—FOR TEACHERS ONLY.

*PRELUDE AND FUGUE, in G minor, No. 16, Book I., of 48 P. & F.†	J. S. Bach
*PRELUDE AND FUGUE, in B, No. 23, Book I., of 48 P. & F.†...	J. S. Bach
*PRELUDE AND FUGUE, in A minor, No. 20, Book II., of 48 P. & F.†	J. S. Bach
ALLEMANDE AND GIGUE, from French Suite, No. 5, in G	J. S. Bach
PRELUDE AND ALLEMANDE, from Suite, No. 5, in E	G. F. Handel

LIST B.—FOR TEACHERS ONLY.

SONATA, in A, Op. 2, No. 2 (the whole work)†	Beethoven
SONATA, in F, Op. 10, No. 2 (the whole work)†	Beethoven
SONATA, in D, Op. 10, No. 3 (the whole work)†	Beethoven
SONATA, in C sharp minor, Op. 27, No. 2 (the whole work)†	Beethoven
VARIATIONS, in F, Op. 34	Beethoven

LIST C.—FOR TEACHERS ONLY.

"CONSOLATION," Op. 36, No. 5 (Augener)	Arensky
LARGO, from Concerto, in F minor, arr. by Harold Craxton (Oxford Univ. Press)	J. S. Bach
"THE MAIDEN WITH THE DAFFODIL" (J. Williams)	Arnold Bax
NOCTURNE, from Miniature Suite (Anglo-French Music Co.)†	York Bowen
INTERMEZZO, in A, Op. 76, No. 6	Brahms
INTERMEZZO, in B minor, Op. 119, No. 1†	Brahms
NOCTURNE, in A flat (Augener)...	Adam Carse
PRELUDE, in F sharp, Op. 28, No. 13†	Chopin
MAZURKA, in C sharp minor, Op. 41, No. 1†	Chopin
PRELUDE, No. 6, in E minor, from 9 Preludes (Anglo-French Music Co.)	Paul Corder
"BRUYÈRES" from Preludes, Book II., No. 5 (Durand)	Debussy
NOCTURNE, in C, Op. 54, No. 4 (Peters)†	Grieg
"ARIEL" (Ashdown)	Ethel Kennedy
PRELUDE, in B minor, Op. 11, No. 1 (Bessel or Bosworth)	A. Liadov
"AU LAC DE WALLENSTADT"	Liszt
"THE HOBBY HORSE" (Anglo-French Music Co.)	Leo Livens
"REFRAIN" No. 1, from "Odds and Ends," Op. 83, Book I. (Ricordi)	A. C. Mackenzie
"LES HIRONDELLES" No. 2, from "Vignettes" (Anglo-French Music Co.)†	John B. McEwen
CONTE, in F minor, Op. 26, No. 3 (Ed. Russe de Musique—Hawkes)	N. Medtner
LIEDER OHNE WORTE, Op. 85, No. 4, in D†	Mendelssohn
"FAERIES," Op. 28, No. 2 (Augener)	Montague F. Phillips
KREISLERIANA, Op. 16, No. 1	Schumann
INTERMEZZO, No. 4, from Faschingsschwank aus Wien, Op. 26	Schumann
PRELUDE, in B, Op. 16, No. 1 (Belaieff)	Scriabin
PRELUDE, in G flat, Op. 179, No. 37. (Swan)	Stanford
MOTO PERPETUO, Op. 47, No. 2 (Anglo-French Music Co.)†	Swinstead

PERFORMERS' EXAMINATION.

A Concert standard of performance is required.

Candidates entering as performers are exempt from scales, arpeggios, fingering tests, and the *vivâ voce* examination required for teachers, but must:—

- 1.—Play the whole or portions of a piece of their own selection from each of the three lists on p. 21, one at least of these test pieces must be played from memory.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

PIANOFORTE.—*Continued.*

- 2.—Play a piece of their own choice which need not be from one of the prescribed lists, but which must be of a similar standard to those pieces given in List C.
- 3.—Read at sight. *For Blind Candidates, see page 19.*
- 4.—Attend the Aural Tests Examination as specified on p. 7.
- 5.—Work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	16
„ B	...	...	...	...	...	...	...	32
„ C	...	...	...	...	...	...	...	16
Reading	...	...	...	...	...	...	...	12
Specially Selected Piece	...	...	...	...	...	...	...	12
General Impression	...	...	...	...	...	...	...	12

75 marks required to pass.

Total 100

LIST A.—FOR PERFORMERS ONLY.

*PRELUDE AND FUGUE, in F minor, No. 12, Book I., of 48 P. & F.†	J. S. Bach
*PRELUDE AND FUGUE, in D, No. 5, Book II., of 48 P. & F.† ...	J. S. Bach
PRELUDE AND FUGUE, in D, transcribed from Organ by d'Albert or Busoni (Bote & Bock or Breitkopf & Härtel) ...	J. S. Bach
OVERTURE, from Partita, No. 4, in D ...	J. S. Bach
POCO ALLEGRO AND FUGUE, from Prélude, Choral and Fugue†	César Franck

LIST B.—FOR PERFORMERS ONLY.

SONATA, in D minor, Op. 31, No. 2 (the whole work)†	Beethoven
SONATA, in E flat, Op. 81a (the whole work) †	Beethoven
SONATA, in A flat, Op. 110 (the whole work) †	Beethoven
SONATA, in C minor, Op. 111 (the whole work)	Beethoven
VARIATIONS, in E flat, Op. 35 (omitting Fugue) †	Beethoven

LIST C.—FOR PERFORMERS ONLY.

“ TRIANA,” from Iberia, Book II., No. 1 (Spanish Musical Union)	Albeniz
“ L'ALOUETTE,” Romance of M. Glinka (Schott), transcribed by	M. Balakirev
“ THE PRINCESS'S ROSE GARDEN ” (Augener) ...	Arnold Bax
“ HUMORESQUE ” in G (Ricordi) ...	York Bowen
CAPRICCIO, in B minor, Op. 76, No. 2 †	Brahms
BALLADE, in A flat, Op. 47 †	Chopin
ADAGIO MAESTOSO AND SCHERZO, Variations IV. and V., from Sonata, in D minor (Novello) ...	B. J. Dale
“ POISSONS D'OR ” No. 3, from Images, 2nd Series (Durand) †	Debussy
“ AMBERLEY WILD BROOKS ” (Augener) ...	John Ireland
“ WALDESRAUSCHEN ” No. 1, from two Concert Studies †	Liszt
NOVELLE, in E, Op. 17, No. 3 (Ed. Russe de Musique—Hawkes)	N. Medtner
ETUDE-TABLEAU, in D minor, Op. 39, No. 8 (Ed. Russe de Musique—Hawkes) ...	S. Rachmaninov
TOCCATA, No. 6, from “ Le Tombeau de Couperin ” (Durand)	Ravel
ETUDE EN FORME DE VALSE, No. 6, from Six Etudes, Op. 52 (Durand) †	Saint-Saëns
TOCCATA, in C, Op. 7 †	Schumann
POÈME, in D flat, Op. 41 (Belaieff)	Scriabin
A REEL (Stainer & Bell) ...	Stanford, arr. Percy Grainger
PRELUDE, in D (Anglo-French Music Co.) ...	Felix Swinstead

* Associated Board Edition recommended.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

SUBJECT IV.

PIANOFORTE ACCOMPANIMENT.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical Intelligence and Initiative are the essentials.

A Vocalist and Instrumentalist will be in attendance.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

- 1.—Candidates must be prepared to play an accompaniment of their own selection from each of the four lists—A, B, C and D—(four accompaniments in all).
They will also be required :—

- 2.—(a) To play a Vocal Reading Test.
(b) To play at sight the accompaniment to an instrumental solo.
(c) To transpose at sight a simple accompaniment a tone or semitone higher or lower.

The Vocal Reading Test will be given to the Candidate half-an-hour before the examination, and the questions on Musical Intelligence and Initiative will be asked principally on this Test.

- 3.—To answer questions (*vivâ voce*) on the art of accompanying, on phrasing and on touch. A reasonable knowledge of standard works by classical and modern composers is expected.
- 4.—To attend the Aural Tests examination as specified on p. 7.
- 5.—To work the paper in General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Instrumental Accompaniment (List A)	...	...	...	16
Song Accompaniments (Lists B, C. & D)	...	...	...	24
Vocal Reading Test	...	...	...	12
Reading at Sight (Instrumental Accompaniment)	...	...	...	12
Transposition	...	...	...	8
Questions	...	...	...	16
General Impression	...	...	...	12
Total				100

75 marks required to pass.

LIST A.

VIOLIN SOLO.	Romance in F, Op. 50	...	...	...	Beethoven
VIOLIN SOLO.	Adagio (second movement) from Concerto in G minor, Op. 26	...	...	...	Max Bruch

PIANOFORTE ACCOMPANIMENT.—*Continued.*

LIST B.

- AIR. "Oh, yes, just so" in G (Phœbus and Pan) (Novello) *J. S. Bach*
 AIR. "Elsa's Dream" (Lohengrin) Operatic Album (Soprano) ...
 Book 9 (Ricordi) *Wagner*

LIST C.

- SONG. "Unbewegte, laue Luft" in E, Op. 57, No. 8 ... *Brahms*
 SONG. "Loreley" in G (Augener) *Liszt*

LIST D.

- SONG. "Clair de Lune" in C minor (Hamel) *Fauré*
 SONG. "In the silent Night" in D, Op. 4, No. 3 (J. & W. Chester) *Rachmaninov*
 SONG. "Cecily" in E, Op. 27, No. 2 (Universal Ed.—Curwen) *R. Strauss*
 SONG. "The Watermill" in E flat (Oxford Univ. Press) † *Vaughan Williams*
 SONG. "Five Eyes" in B flat minor (Hawkes) † ... *Armstrong Gibbs*

SUBJECT V.

ORGAN.

Candidates will receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

In this subject there will be a separate examination for Blind Candidates.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical Intelligence and Initiative are the essentials.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

Candidates will be required :—

- 1.—To play the whole, or portions, of a piece of their own selection from each of the Lists A and B (two pieces in all).
- 2.—(a) To transpose a hymn-tune a tone or semitone higher or lower; (b) to read from four-part vocal score, including C clefs for Alto and Tenor parts; (c) to harmonise a given melody; (d) to harmonise an unfigured Bass; (e) to extemporise on a given subject; (f) to modulate; and (g) to read at sight.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

ORGAN.—*Continued.*

3.—To answer questions *vivâ voce* on :—

- (a) The practical Teaching of Organ Playing.
- (b) The mechanism and Stops usually found in an English Organ of three manuals.
- (c) The literature of their instrument, especially as regards the gradation of pieces for teaching purposes.
- (d) The subject of Choir Training.

4.—To attend the Aural Tests Examination specified on p. 7.

5.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	16
" B	...	...	...	...	...	...	...	12
Sight Reading	...	...	...	...	...	...	...	8
Harmonisation of Unfigured Bass	...	...	...	...	...	...	...	8
Harmonisation of Melody	...	...	...	...	...	...	...	8
Extemporisation	...	...	...	...	...	...	...	8
Vocal Score Reading	...	...	...	...	...	...	...	8
Transposition	...	...	...	...	...	...	...	8
Modulation	...	...	...	...	...	...	...	8
<i>Vivâ Voce</i>	...	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	...	8

Total 100

75 marks required to pass.

Blind Candidates.

Candidates who are blind will be required :—

- 1.—To play the whole, or portions, of a piece of their own selection from each of the two Lists A and B.
- 2.—To play a hymn-tune, with registration appropriate to the verses of the hymn, which, with the tune, they may select from a list named by the Examiners.
- 3.—(a) To transpose a hymn-tune into any key the Examiners may name.
 - (b) To harmonise a given melody.*
 - (c) To harmonise an unfigured bass.*
 - (d) To extemporise on a given subject.
 - (e) To modulate.

* The melody and the bass will be first played through, and then dictated a bar or two at a time.

ORGAN.—*Continued.*

- 4.—To answer questions *vivà voce*, see No. 3 on page 24.
 5.—To attend the Aural Tests examination as specified on p. 7.
 6.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	16
„ B	12
Registration of a Hymn-Tune	8
Transposition of a Hymn-Tune	8
Harmonisation of a Melody	12
Harmonisation of a Bass	12
Extemporisation	8
<i>Vivà Voce</i>	8
Modulation	8
General Impression	8

75 marks required to pass.

Total 100

LIST A.

PRELUDE AND FUGUE in G (Peters, Book II., No. 2) †	J. S. Bach
TRIO, “HERR JESU CHRIST, DICH ZU UNS WEND”	„
(Peters, Book VI., No. 27)	J. S. Bach
SONATA, No. 6, in E flat minor, Op. 119 (Kistner) †	Rheinberger

LIST B.

RHAPSODY, Op. 17, No. 3 (Augener) †	Herbert Howells
CHORALE PRELUDE ON “HANOVER” No. 7, from Seven Chorale	„
Preludes, Second Set (Novello)	C. H. H. Parry
INTRODUCTION AND PASSACAGLIA, in D minor (Breitkopf and	„
Härtel) †	Max Reger

SUBJECT VI.

ORCHESTRAL INSTRUMENTS.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both, in the latter case they will pay a double entrance fee and undergo two examinations.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

Candidates must provide themselves with a competent accompanist.

The pitch used in this examination is the new Philharmonic $c' = 522$.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

ORCHESTRAL INSTRUMENTS.—*Continued.*

TEACHERS' EXAMINATION.

- 1.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C, for their respective instruments (three pieces in all).
- 2.—They will be examined as to their sense of pitch and questioned on the fingering of selected passages.
They will be required :—
- 3.—(a) To answer questions on pupil treatment.
(b) To show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.
- 4.—(a) To play at sight.
(b) To transpose a semitone or a tone higher, or lower.
(c) To play from memory such of the scales and arpeggios as may be selected by the Examiners, and are set out for them below the list of pieces for each orchestral instrument.
- 5.—To attend the Aural Tests examination as specified on p. 7.
- 6.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	8
" B	...	...	...	...	...	...	8
" C	...	...	...	...	...	...	12
Technique—Bowing...	...	...	...	...	...	...	8
" —Left hand	...	...	...	...	...	...	8
Intonation	...	...	...	...	...	...	12
Tone	...	...	...	...	...	...	8
Expression	...	...	...	...	...	...	8
<i>Vivâ Voce</i>	...	...	...	...	...	...	8
Reading and Transposing	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	12

Total 100

75 marks required to pass.

PERFORMERS' EXAMINATION.

- 1.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C, for their respective instruments.
- 2.—They will be required to play the piece set in the List D for their respective instruments.

ORCHESTRAL INSTRUMENTS.—*Continued.*

- 3.—They will be expected to show a concert standard of efficiency and to play from memory their selection from List C.
- 4.—They will be examined as to their sense of pitch and questioned on the fingering of selected passages.
They will be required :—
- 5.—(a) To play at sight.
(b) To transpose a semitone or a tone higher or lower.
(c) To play from memory such of the scales and arpeggios as may be selected by the Examiners, and are set out for them under the list of pieces for each orchestral instrument.
- 6.—To attend the Aural Tests examination as specified on p. 7.
- 7.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	8
" B	...	...	...	...	...	...	...	8
" C	...	...	...	...	...	...	...	12
" D	...	...	...	...	...	...	...	8
Technique—Bowling...	...	...	...	...	...	...	...	8
" —Left Hand	...	...	...	...	...	...	...	8
Intonation	...	...	...	...	...	...	...	12
Tone	...	...	...	...	...	...	...	8
Expression	...	...	...	...	...	...	...	8
Reading and Transposition	...	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	...	12
Total								100

75 marks required to pass.

VIOLIN.

LIST A.

STUDY, No. 42, in D minor, from 42 Studies †	...	...	Kreutzer
STUDY, No. 5, in D, from 24 Caprices (Augener)	...	...	Rode
STUDY, No. 29, in C, from 36 Studies, Op. 20 (Augener)	...	...	Kayser
STUDY, No. 8, in F sharp minor, from 24 Etudes, Op. 41	...	...	Alard

LIST B.

SONATA, No. 5, in F, Op. 24	...	...	Beethoven
SONATA, No. 2, in C (Hawkes)	...	...	F. Delius
SONATA, No. 2, in G, Op. 13 †	...	...	Grieg
SONATA, No. 2, in A minor (Hawkes)	...	...	John Ireland
SONATA, No. 17, in A (Köchel v. 526) (J. Williams)	...	...	Mozart

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

ORCHESTRAL INSTRUMENTS.—*Continued.*

LIST C.

- CONCERTO, No. 2, in E (the whole work) J. S. Bach
 CONCERTO, No. 7, in G, Op. 76 (first and second movements) De Bériot
 *CONCERTO, in D minor (the whole work) (Pigott, 112, Grafton Street, Dublin) Hamilton Harty
 CONCERTO, in D (Köchel v. 218) (first movement only, with Cadenza) (Simrock) Mozart
 *CONCERTO, in D, Op. 35 (first movement only) Tchaikovsky

LIST D.—PERFORMERS ONLY.

- PRELUDE AND GAVOTTE, from Solo Sonata, No. 6, in E (J. Williams) † J. S. Bach
 * Performers must play one of the Concertos marked thus *

SCALES.

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves) either one or two bows to each octave.

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with slurred bows only (one or three octaves in a bow).

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing (three octaves in a bow).

VIOLA.

LIST A.

- ETUDE, No. 21, from 24 Caprices-Etudes (Schott) M. Jadowicz

LIST B.

- SONATA in F minor, Op. 120, No. 1 (second and last movements) Brahms
 SONATA (first and last movements) (Murdoch) Arnold Bax
 SONATA, No. 1 in C minor (second and last movements) (Schott) York Bowen

LIST C.

- SUITE, Op. 2 (first and second movements) (Novello) B. J. Dale
 RHAPSODY (Augener) W. H. Reed

LIST D.—PERFORMERS ONLY.

- PRELUDE and SARABANDE, from Suite, No. 3 in C (Six Suites for 'Cello, arranged for Viola by Svecenski) (Schirmer) J. S. Bach

SCALES.

All major and melodic and harmonic minor scales in three octaves, slurred bowing, excepting the scales in F sharp, G, A flat, B, B flat, which are to be played in two octaves.

C, E and E flat in thirds, sixths, and octaves; separate bowings, two octaves.

C minor (melodic) in thirds, sixths, and octaves, two octaves.

E minor (harmonic) in thirds, sixths, and octaves; separate bowings, two octaves.

Chromatic scales beginning on C, D flat, D, E flat, E, in three octaves; rest in two octaves, legato bowing.

Arpeggios of all major and minor chords in three octaves, excepting A flat, A, B flat, B, which are to be played in two octaves; dominant and diminished sevenths in two octaves, slurred bowing.

† Can be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

ORCHESTRAL INSTRUMENTS.—*Continued.*

VIOLONCELLO.

LIST A.

STUDY, No. 12, in E, from 21 Exercises (Augener)	<i>Duport</i>
STUDY, No. 5, in E minor, from 20 Exercises, Op. 11 (Augener)	<i>Merk</i>
ETUDE, No. 3, in C, from 5 Concert Etudes, Op. 10 (Kistner)	<i>Cossmann</i>

LIST B.

SONATA, No. 3, in G minor	<i>J. S. Bach</i>
SONATA, in A, Op. 64 (Schott)	<i>York Bowen</i>
SONATA, in G minor, Op. 19 (Gutheil)	<i>S. Rachmaninov</i>

LIST C.

CONCERTO in C, Op. 20 (first movement) (Forberg)	<i>d' Albert</i>
VARIATIONS SYMPHONIQUES, Op. 23 (Durand)	<i>Boëllmann</i>
CONCERTO, No. 2, in D, Op. 3 (first movement)	<i>Romberg</i>

LIST D.—PERFORMERS ONLY.

PRELUDE, from Suite, No. 2, in D minor (Unaccompanied)	<i>J. S. Bach</i>
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SCALES.

All major and melodic and harmonic minor scales up to and inclusive of G (open string) in *four* octaves to be played with slurred bowing (one or four octaves in a bow), other scales in three octaves with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

All chromatic scales (three octaves) in slurred bowing; also B major and C minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves) with slurred bowing.

DOUBLE BASS and other ORCHESTRAL and MILITARY BAND INSTRUMENTS.

The requirements in respect of any of the above instruments will be sent to intending candidates on application.

The maximum marks obtainable are allotted as for Harp (see page 30).

SUBJECT VII.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

The Pitch used in this examination is the New Philharmonic $c' = 522$.

- i.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C (three pieces in all).

They will be expected to show a concert standard of efficiency and to play from memory their selections from List B.

HARP.—*Continued.*

2.—They will be examined as to their sense of pitch and questioned on the fingering of selected orchestral passages.

They will be required :—

3.—(a) To play at sight.

(b) To transpose a semitone or tone higher or lower.

4.—To play from memory all or any of the scales and arpeggios as may be selected by the Examiners, and are set out under the list of pieces.

5.—To attend the Aural Tests examination as specified on p. 7.

6.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are allotted as follows :—

List A	...	...	...	...	...	...	...	12
" B	...	...	...	...	...	...	...	12
" C	...	...	...	...	...	...	...	12
Technique	...	...	...	...	...	...	...	16
Tone	...	...	...	...	...	...	...	12
Style, Phrasing	...	...	...	...	...	...	...	12
Reading, Transposing	...	...	...	...	...	...	...	12
General Impression	...	...	...	...	...	...	...	12

Total 100

75 marks required to pass.

LIST A.

PIECE No. 9, in E minor, from 10 Pieces, Transcribed for Harp (Rouhier)	...	...	...	...	...	...	Bach-Renié
PRELUDE, No. 5, in F minor, from 10 Préludes, Transcribed for Harp (Rouhier)	...	...	...	...	...	...	Bach-Renié
ALLEGRO ASSAI, 3rd Movement, from PIANOFORTE SONATA No. 12, in F (Köchel v. 332)	...	...	...	...	...	...	Mozart

LIST B.

PIECE SYMPHONIC IN 3 EPISODES (Rouhier)	...	...	...	...	...	...	Renié
SCHERZO-CAPRICE, Op. 159 (Henn)	...	...	...	...	...	...	Césaire Galeotti
RHAPSODIE (Rouhier)	...	...	...	...	...	...	Marcel Grandjany

LIST C.

IMPROVISATIONS, Nos. 3 and 4 (Zimmermann)	...	...	...	...	...	...	W. Posse
STUDIES, Nos. 3 and 8, from Eight Grand Studies (Zimmermann)	...	...	...	...	...	...	W. Posse
IRIDESCENCE, No. 2 of 5 Preludes (Heugel)	...	...	...	...	...	...	Salzedo

SCALES

Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth and a tenth apart in similar motion, also with alternate hands, extending over four octaves consisting of four notes in each hand.

HARP.—*Continued.*

Arpeggios of major and minor common chords and their inversions, commencing a sixth, eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, with alternate hands (four notes in each hand) extending to four octaves. Arpeggios of the dominant sevenths in the same manner, *with the inversions*, and to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

SUBJECT VIII.

CONDUCTING.

In this subject Candidates may enter for either of two classes—Military Band or Orchestral Conducting—on payment of the appropriate fee for each.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter without again submitting arrangements. If the arrangements are not approved four guineas of the fee paid will be returned.

Candidates failing in either or both sections of the Practical part of the Examination, viz., (a) Conducting, and (b) *Vivâ voce*, may attend a subsequent Examination in such section or sections in which they have failed. In either case, the fee for re-entry is five guineas, and the rule mentioned in section 18 of the preamble, page 8, with reference to passing the Examination within three years, applies.

MILITARY BAND EXAMINATION.

Candidates on entering their names must submit—

- 1.—An arrangement for Full Military Band of
First Movement (Moderato assai) from Symphony No. 3,
in A minor Borodin
(Miniature Score, Eulenberg).
- 2.—An arrangement for Small Orchestra of
No. 1 (Con brio) from "Shenadoah and other pieces for
Pianoforte" (Forsyth) H. Balfour Gardiner

N.B.—These arrangements must be the candidate's own unaided work and must be accompanied by a declaration to this effect.

The Instrumentation of these arrangements must be in accordance with the following specification:—

CONDUCTING.—*Continued.*

Military Band.—1 Concert Flute (or Piccolo); 1 E flat Clarinet; 1 Oboe (Cor Anglais ad lib); Solo B flat Clarinets; Ripieno B flat Clarinets; Second B flat Clarinets; Third B flat Clarinets; 1 E flat Alto Saxophone; 1 B flat Tenor Saxophone; 1 Bassoon; 2 Horns; First Cornets; Second Cornets; 2 Tenor Trombones; 1 Bass Trombone; 1 Euphonium; Basses; Drums, etc.

Small Orchestra.—The constitution of the small orchestra is left to the discretion of the Candidate.

N.B.—The Staves of each of these arrangements must be numbered afresh on each page, or the names of the instruments indicated as on the first page.

The arrangements must be sent in by July 31st (September period); or November 30th (December/January period); or February 28th (April period).

If these arrangements be approved by the Board of Examiners, Candidates will be required to attend at the Royal Academy of Music for the following :—

3.—A *vivâ voce* examination, which will include :—

(a) The Conducting of a prepared score (the title of which will be communicated to the candidates together with the notification of the time of the *vivâ voce* examination), and of an unprepared score, to be selected by the Board of Examiners.

(b) The performance of prepared pieces of their own choice on at least two instruments. One of these instruments must be a Wind Instrument, the other must be either a Wind or Stringed Instrument. The following combination of Wind Instruments will *not* be accepted: Trumpet and Cornet; Trumpet and Baritone; Cornet and Baritone; Baritone and Euphonium.

(c) Sight-reading tests on the instruments chosen by the Candidate.

(d) Answering of questions on all instruments used in the Military Band and Orchestra, and on the arrangements submitted.

4.—The Aural Tests Examination as specified on p. 7.

5.—The working of a Paper on Harmony (in not more than four parts).

This Paper (which must be worked on the day previous to the *vivâ voce* examination) may include (*inter alia*) a figured or unfigured bass, questions on harmonisation of melody (for voices or instruments), Counterpoint (in not more than three parts) and Musical Form.

CONDUCTING.—*Continued.*

The Maximum marks obtainable in this subject are as follows :—

(a).—Conducting	...	...	...	...	100
(b).— <i>Vivâ Voce</i> , Playing, including Sight Reading	...	...	...	28	
Questions	...	...	...	36	
General Impression	...	...	...	36	—
			Total	100	
(c).—Harmony Paper	...	...	...	...	100

75 marks in each section required to pass.

ORCHESTRAL EXAMINATION.

Candidates on entering for this class must submit—

1.—An arrangement for Full Orchestra of :—

Second and Fourth Movements, "Intermezzo" and
(Finale) "A Romp" from Second Suite for
Pianoforte. (Anglo-French Music Co.) ... *York Bowen*

2.—An arrangement for Small Orchestra of :—

No. 1 (Con brio) from "Shenadoah and other Pieces for
Pianoforte" (Forsyth) ... *H. Balfour Gardiner.*

N.B.—These arrangements must be the Candidate's own unaided work and must be accompanied by a declaration to this effect.

The Instrumentation of these arrangements must be in accordance with the following specification.

Full Orchestra.—2 Flutes (*Piccolo ad lib*); 2 Oboes (*Cor Anglais, ad lib*); 2 Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Tenor Trombones; 1 Bass Trombone; 1 Tuba; Timpani; Bass Drum, etc.; Harp (*ad lib*); First Violins; Second Violins; Violas; Cellos; Double Basses.

Small Orchestra.—The constitution of the small orchestra is left to the discretion of the Candidate.

N.B.—The Staves of each of these arrangements must be numbered afresh on each page, or the names of the instruments indicated as on the first page.

The arrangements must be sent in by July 31st (September period); or November 30th (December/January period); or February 28th (April period).

If these arrangements be approved by the Board of Examiners, Candidates will be required to attend at the Royal Academy of Music for the following :—

3.—A *vivâ voce* examination, which will include :—

(a) The Conducting of a prepared score (the title of which will be communicated to the Candidates together with the notification of the time of the *vivâ voce* examination, and an unprepared score to be selected by the Board of Examiners).

CONDUCTING.—*Continued.*

- (b) The performance of prepared pieces of their own choice on at least two instruments. One of these Instruments must be a Wind Instrument and the other to be a Stringed Instrument.
- (c) Sight reading test on the instruments chosen by the Candidate.
- (d) Answering of questions on all instruments used in a Full Orchestra, and on the arrangements submitted.
- (e) A demonstration of a reasonable practical knowledge of the Pianoforte.

4.—The Aural Tests examination as specified on p. 7.

5.—The working a Paper on Harmony (in not more than four parts).

This Paper (which must be worked on the day previous to the *vivâ voce* examination) may include (*inter alia*) a figured or unfigured bass, questions on harmonisation of melody (for voices or instruments), Counterpoint (in not more than three parts) and Musical Form.

The Maximum marks obtainable in this subject are as follows :—

(a).—Conducting	...	...	...	...	100
(b).— <i>Vivâ Voce</i> ,					
Playing, including Sight Reading	...	...	...	...	28
Questions	...	...	...	...	36
General Impression	...	...	...	...	36
				Total	100
(c).—Harmony Paper	...	...	...	...	100

75 marks required in each section to pass.

SUBJECT IX.

AURAL TRAINING AND SIGHT SINGING.

Candidates in this examination will be required :—

(*Class Teaching.*)

- 1.—(a) To give a lesson, in the presence of the examiners, to a class of children (provided for the purpose) upon some selected point or points in Aural Training, such as : Relative and fixed pitch, scales and keys, time and rhythm, intervals, modulation, transposition, melody-making, phrasing and expression, memorisation, dictation, etc.
- (b) To play, and comment briefly upon, a simple composition of the Candidate's own choice (*e.g.*, a short imaginative piece, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

- (c) To conduct a melody with due regard to its phrasing and expression.

N.B.—Each Candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in the Aural Training lesson (Section (a)), and will at the same time be supplied with a copy of the melody specified in Section (c).

- (d) To answer questions upon the theory and practice of the teaching of Aural Training.

(Keyboard Work and Sight-Singing.)

- 2.—(a) To play the whole or portions of a slow movement from a Beethoven Sonata in List B, or of any piece in List C on p. 20 of the present syllabus.

- (b) To play at sight the whole or portions of a piece for the pianoforte, chosen by the examiners.

- (c) To harmonise a melody of moderate difficulty, to modulate between nearly-related keys, and to extemporise (in any key) phrases leading up to any required cadence.

- (d) To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by an examiner.

- 3.—To attend an Aural Examination at which they will be expected:—

- (a) To write from dictation: (i.) A short melody of reasonable difficulty; (ii.) a rhythm (without pitch); (iii.) a simple test in two melodic parts; (iv.) a short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured, or if the chords are described.) (v.) The phrasing and expression of a short melody, as played by the Examiner (a copy of this melody will be given to the Candidate).

- (b) To identify short extracts from well-known standard musical works, played by the Examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

- 4.—To work the paper on General Musicianship specified on p. 8.

The maximum marks obtainable in this subject are as follows:

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

(a) Practical.

Aural Training lesson (including questions on teaching)	24
Lesson on Composition	12
Conducting Melody	8
Performance of a selected Pianoforte piece and Playing at sight	16
Harmonisation of melody, Modulation and Extemporising of phrases	16
Singing at sight	12
General Impression	12
Total	100

(b) Aural Examination

75 marks required in each section to pass.

SUBJECT X.

VOICE CULTURE AND CLASS SINGING.

Candidates in this examination will be required :—

(Class Teaching.)

1.—(a) To conduct, and give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose) upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to each candidate forty minutes before the time of his or her examination.

(b) To give the class suitable exercises for breathing, voice-production, diction, etc., as may be required by the examiners.

(c) To prepare and present (as if for performance) two unison, two two-part and two three-part songs. Each candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

(d) To answer questions upon the theory and practice of the teaching of class singing.

(Keyboard Work and Sight Singing.)

2.—(a) To play the accompaniments to the following songs :—

- (i.) "Jesu, joy of Man's desiring" (Oxford University Press, Extended Chorales, No. 14) *Bach*
 (ii.) "I attempt from Love's sickness to fly" (School Music Review, No. 338). (Novello) *Purcell*

The second of these songs will be sung by the class of children, whose performance must be directed by the Candidate from the Pianoforte.

(b) To play at sight the accompaniment of an easy unison song (selected by the examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

- (c) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; and to transpose at sight a simple accompaniment up or down a major or minor second.
- (d) To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by an examiner.
- 3.—To attend an Aural Examination at which they will be expected :—
- (a) To write from dictation : (i.) A short melody of reasonable difficulty ; (ii.) a rhythm (without pitch) ; (iii.) a simple test in two melodic parts ; (iv.) a short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.) (v.) The phrasing and expression of a short melody, as played by the Examiner (a copy of this melody will be given to the Candidate).
- (b) To identify short extracts from well-known standard musical works, played by the Examiner.
- N.B.*—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.
- 4.—To work the paper on General Musicianship specified on p. 8.

The maximum marks obtainable in this subject are as follows :—

(a) Practical—

Class-singing lesson (including also the directing of the class from the Pianoforte)	24
Voice exercises, answering of questions, and ability as a conductor	16
Prepared songs and pointing on Modulator	8
Playing of prepared accompaniments, and of Unison Song at sight	16
Score-reading and Transposition	12
Singing at Sight	12
General Impression	12
Total	100
(b) Aural Examination	100

75 marks are required in each section to pass.

SUBJECT XI.

ELOCUTION.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

ELOCUTION.—*Continued.*

The examination consists of two parts : (1) the working of a Paper on Elocution and Physiology of the Voice ; (2) a Practical Examination.

Candidates who enter for a second or third time in the same year must submit two fresh selections of pieces on each re-entry.

The Examiners are instructed to accept only pieces mentioned in the current syllabus except as regards piece of candidate's own selection.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

TEACHERS' EXAMINATION.

Candidates will be required :—

1. — (a) To recite one piece prepared from each of the Lists A, B and C, and also one piece of their own selection (prose or verse, not exceeding two minutes in length) not necessarily from the syllabus.
- (b) To answer questions on their prepared pieces with reference to Phrasing, Interpretation and Æsthetic Appreciation.
- (c) To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.
- (d) To explain and demonstrate the teaching of Elocution.
- (e) To read Poetry and Prose at sight.
- 2.—To work a paper in which questions will be asked on :—
- (a) Voice Production.
- (b) The Organs employed in Speech.
- (c) The Technique of Elocution (Speech, Interpretation, Æsthetic Appreciation).
- (d) General Faults in Elocution and Diction.
- (e) Prosody, with special reference to Accent, Quantity and Versification.

The Maximum marks obtainable in this subject are as follows :—

Voice Production	...	...	...	...	12
Enunciation	...	...	...	...	12
Gesture	...	...	...	...	4
Facial Expression	...	...	...	...	4
Memory	...	...	...	...	4
Sight Reading	...	...	...	...	12
General Interpretation (Rhythm, Phrasing, Continuity)	...	...	...	...	8
Questions	...	...	...	...	16
Classical	...	...	...	...	8
Old Comedy	...	...	...	...	8
Poem	...	...	...	...	8
Own Selection	...	...	...	...	4
Total					100

75 marks required to pass.

ELOCUTION.—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required :—

1. — (a) To recite one piece prepared from each of the Lists A, B and C, and also one piece of their own selection (prose or verse, not exceeding two minutes in length).
 - (b) To answer questions on their prepared pieces with reference to Phrasing, Interpretation and Æsthetic Appreciation.
 - (c) To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.
 - (d) To read Poetry and Prose at sight.
- 2.—To work a paper on Elocution and Physiology of the Voice.

The Maximum marks obtainable in this subject are as follows :—

Voice Production	...	...	...	...	...	12
Enunciation	...	...	...	...	...	12
Gesture	...	...	...	...	...	6
Facial Expression	...	...	...	...	...	6
Memory	...	...	...	...	...	4
Sight Reading	...	...	...	...	...	8
General Interpretation (Rhythm, Phrasing, Continuity)	...	...	...	...	...	8
Questions	...	...	...	...	...	8
List A	...	...	...	...	...	12
" B	...	...	...	...	...	8
" C	...	...	...	...	...	10
Own Selection	...	...	...	...	...	6

75 marks required to pass.

Total 100

LIST A.—CLASSICAL.
FOR WOMEN.

- TWELFTH NIGHT.—Act I., Scene 5.—From beginning of scene to "foolish wit."
(*Shakespeare.*)
- MUCH ADO ABOUT NOTHING.—Act III., Scene 1.—From "O God of Love!" to "as Signor Benedick."
(*Shakespeare.*)
- MERCHANT OF VENICE.—Act IV., Scene 1.—From "Sir, I entreat you" to "Well, peace be with you!"
(*Shakespeare.*)
- KING LEAR.—Act IV., Scene 7.—From "How does the King?" to "I am old and foolish."
(*Shakespeare.*)
- JULIUS CÆSAR.—Act II., Scene 2.—From beginning of scene to "prevail in this."
(*Shakespeare.*)
- HENRY VIII.—Act IV., Scene 2.—From "Sir, I most humbly pray you" to "do me this last right."
(*Shakespeare.*)
- ELECTRA (p. 58, Gilbert Murray translation (Euripides)).—From "Ah me, what have I?" to "debt fully paid" (omit "Or didst thou find" to "on the wings of War").

Some of the above may be obtained from the National Institute for the Blind
224, Great Portland Street, London, W.1.

ELOCUTION.—Continued.

LIST A.—CLASSICAL.—Continued.

FOR MEN.

- RICHARD II.—A& II., Scene 1.—From "Methinks I am a prophet" to "ensuing death." (*Shakespeare.*)
 MERCHANT OF VENICE.—A& III., Scene 1.—From "How now, Shylock? what news" to "better the instruction." (*Shakespeare.*)
 RICHARD III.—A& IV., Scene 2.—From "My Lord, I have considered in my mind" to end of scene. (*Shakespeare.*)
 HENRY IV. (Part 1).—A& III., Scene 1.—From "Fie, cousin Percy!" to "good manners be your speed." (*Shakespeare.*)
 ROMEO AND JULIET.—A& III., Scene 3.—From "Father, what news?" to "taking the measure of an unmade grave." (*Shakespeare.*)
 TWO GENTLEMEN OF VERONA.—A& II., Scene 3.—From beginning of scene to "the dust with my tears."

LIST B.—OLD AND MODERN COMEDY AND DRAMA.

FOR WOMEN.

- FANNY'S FIRST PLAY.—A& II.—From "I don't feel I did anything wrong really" to end of A& II. (*Bernard Shaw.*)
 THE HUNCHBACK.—A& IV., Scene 1.—From beginning of scene to "protest that you are valiant." (*Sheridan Knowles.*) (*French's edition.*)
 THE RIVALS.—A& III., Scene 3.—From "You are very good and considerate" to exit Mrs. Malaprop. (*Sheridan.*) (*French's edition.*)
 THE CASE OF REBELLIOUS SUSAN.—A& III.—From "What's puzzling you?" to "All women do." (*H. A. Jones.*)

* FOR MEN.

- ULYSSES.—A& III., Scene 1.—From "How did'st thou guess" to end of scene. (*Stephen Phillips.*)
 SCHOOL FOR SCANDAL.—A& III., Scene 3.—From "Sir, this is Mr. Premium" to end of scene. (*Sheridan.*)
 CÆSAR AND CLEOPATRA.—A& I.—From "Hail, Sphinx" to "read your riddle, Sphinx." (*Bernard Shaw.*)

LIST C.—POEMS AND PROSE.

- | | |
|--|-----------------------|
| "Barbara Allen" (Oxford Book of English Verse) ... | Anon. |
| "Samson Agonistes"—From "O glorious strength" to | |
| "without all hope of day" (lines 36 to 82) .. | Milton |
| "The Unruly Sun" (Shakespeare to Hardy—Methuen) | John Donne |
| "Ode on a Grecian Urn" | Keats |
| "Time's Revenges" | Robert Browning |
| "A Musical Instrument" | Elizabeth B. Browning |
| "Nightingales" (Oxford Book of English Verse) .. | Robert Bridges |
| "Spanish Waters" | Masefield |
| "The High Song" (Requiem) (Ernest Benn, Ltd.) .. | Humbert Wolfe |
| "Patterns" (Oxford Book of American Verse) .. | Amy Lowell |
| "In the Poppy Field" (Anthology of Modern Verse— | |
| Methuen) | James Stephens |
| "The Sands of Dee" (Oxford Book of English Verse) | Charles Kingsley |
| "Sartor Resartus"—Book IV., Chapter IV., "Helotage." | |
| —From "Two men I honour" to "a light shining | |
| in great darkness" | Carlyle |
| "Emma."—Chapter XXXII.—From "I do not ask | |
| whether you are musical" to "without music life | |
| would be a blank to me" | Jane Austen |

Some of the above may be obtained in Braille from the National Institute for the Blind, 224, Great Portland Street, London, W.1.

PAPER ON GENERAL MUSICIANSHIP.

(Three hours allowed.)

This Paper is compulsory for Candidates in all subjects, except Subject I. (Harmony, Counterpoint and Composition); Subject VIII. (Conducting); and Subject XI. (Elocution).

The Paper will include questions on Rudiments of Musical Knowledge, Harmony, and Musical Form and Analysis.

The Harmony section of the paper will be confined to the Triads of major and minor keys and the chord of the Dominant 7th (with the inversions of these chords). Candidates may be required to harmonize a simple Melody or a Bass (figured or unfigured) in three or four parts; to add a second melodic part, with occasional Passing-notes, above or below one already given, and to write a Melody of not more than two phrases (the opening of which may be given). Any of these tests may contain instances of Passing-notes, and of Modulation to nearly-related keys.

In the section on Musical Form, the questions may include the analysis of an unprepared composition.

Specimens of the papers set at previous examinations may be obtained, price one shilling each paper. Nos. 1 to 9 are on sale.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

A. ALGER BELL, *Secretary.*

ISSUED APRIL, 1930.

Lists of Licentiates of the Royal Academy of Music may be had on application—Part II. from March, 1911 to March, 1919; Part III. from March, 1919 to March 1926. Price 1/- each. From March, 1926 to January, 1928, gratis.

(Part I. before March, 1911 is now out of print, but on an application fee of 1/- being paid any enquiries will be answered.)

The attention of Teachers and Candidates is drawn to the following special points in the current Syllabus :—

(a) The abolition in Subject II. (Singing) of the “Vocal Physiology” paper and the association of the usual questions on Teaching with a Demonstration Lesson.

(b) The abolition of the paper on “Form and Teaching” in Subject III. (Pianoforte).

(c) The re-distribution of questions in Subject III. hitherto divided between the Paper Work and the *Vivâ Voce*. This change of detail will not affect the scope and standard of the Examination.

(d) The “General Musicianship” Paper which replaces the papers on Rudiments, etc., and which must be worked by all Candidates except in Subjects I., VIII. and XI.

No qualifications will exempt Candidates from the General Musicianship Paper, or from the Aural Tests.

The times when Candidates may attend for Paper Work are given on page 8.

Aural Tests, see page 7.

Candidates in Pianoforte, should they so desire, may be examined in Glasgow—see page 10.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address

London Address (if any).....

Subject for Examination..... *
(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date

|| Exemption from the Paper Work or Aural Tests MUST ||
be claimed here and date of last pass given.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

For Fees and Dates of Entry, see Schedule on p. 10.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After : "—Christmas.

Endeavour will be made to comply with the request, but the Academy cannot guarantee to do so.

* If entering as teacher—

Certified that I shall be 18 years of age on the last possible date of Entry."

(Signature of Candidate).....

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music.

The Royal Academy of Music is centrally situated, close to Regent's Park, and is easily reached by the various Underground and Omnibus Services from all parts. It is also near to the Termini of the main line railways.

A complete training in musicianship is offered to students of both sexes, whether intending to take up Music as a profession or otherwise.

Seventy-two Scholarships are offered for competition, periodically.

All musical instruments may be studied, and the training includes courses in Opera, Orchestral and Ensemble playing, Conducting, Choir Training, Musical Appreciation, Elocution and Drama.

Students are not accepted for less than three Consecutive Terms. The Academic Year comprises three terms and extends from September to July, but Students are accepted for entrance at the beginning of each term and half term. They must take the full curriculum. This includes a Principal and Second Study, Classes in Harmony, Aural Training, Sight Singing, and attendance at the various Choirs, Orchestras, etc., as arranged.

Provision is made in the Junior School for those under sixteen years of age, whose general education occupies most of their time.

A restaurant is situated in the building for the convenience of the Students.

All information, prospectuses, etc., are obtainable, on application, from the Secretary.

A. ALGER BELL.
Secretary.

April, 1930.

N.B.—The Prospectus of the Teachers' Training Course, 1930-31, may be obtained on application to the Secretary.